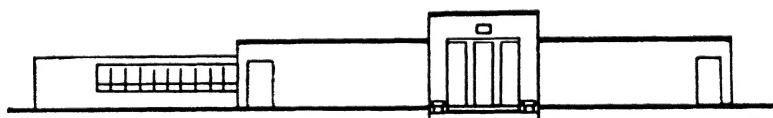


EXHIBITION
MASTER FRENCH IMPRESSIONISTS

November 14th to December 18th
1937



DALLAS MUSEUM OF FINE ARTS

THE FOLLOWING EXHIBITION was organized in celebration of the acquisition, through the Munger Fund, of the great painting by Claude Monet, "La Seine a Lavacour", Number 15 in this catalogue, and reproduced herewith. The formal presentation of this picture will be on Sunday afternoon, November 14th, at 4 P. M. Members of the Art Association are invited to be present.

It was thought appropriate to exhibit at the same time, paintings by the group of men who were so closely related to Monet, both in his early struggles and throughout his later life.

The Impressionists were a group of French painters who, during the 1860's, were attracted to each other by a common rebellion against the established academic style of painting. The name was given to them in ridicule, and almost by accident, but it stuck to become an expressive description of their aim. Three organized exhibitions gave them solidarity, but thereafter the leaders amongst them each went his own way. Certain theories, connected with the physical properties of light and color in paint, were developed by them, and they preached (as a group) painting actually in the open air rather than in the studio.

The most remarkable thing about Impressionism as a whole, is the fact that it produced half a dozen or so of the greatest painters France has ever had, but that seventy years after it began, their influence has almost completely disappeared. Manet, Monet, Degas, Renoir are amongst the greatest painters of all times; their followers quickly became nothing.

EDGAR HILAIRE GERMAIN DEGAS, 1834-1917.

1. **Vielle Italienne, Rome.** Painted in 1857.

Signed and dated, upper-left.

An old Italian woman in a yellow shawl. The earliest known painting by Degas, academic in style, but already showing the characteristic thin painting and clever effectiveness of apparently accidental strokes.

Lent by Durand-Ruel, Inc.

2. **Danseuses.** Pastel. Painted about 1880.

Signed lower-left.

Degas' studies of the exact gestures of dancing girls, resting or in motion, are famous. His feeling for design is particularly apparent in this picture.

Lent by Durand-Ruel, Inc.

3. **Trois danseuses en rose.** Painted about 1885.

Bears the stamp of the Degas sale, lower-right.

Three ballet dancers in rose costumes. A characteristic study of the patterns formed by the dancers and the wings of the scenery in the Opera. Although Degas was friendly with the other Impressionists and used many of their ideas, his figures have much more solidity and his designs have more unity.

Lent by Durand-Ruel, Inc.

ARMAND GUILLAUMIN, 1841-1927.

4. **Paysage.** Painted in 1867.

Signed, lower-right.

A very early landscape, painted when the Impressionists were just beginning to look for color and think about light.

Lent by Durand-Ruel, Inc.

5. **Soleil levant, Crozant.**

Signed, lower-left.

Sunrise at Crozant. Guillaumin was particularly noted for the boldness of his color combinations.

Lent by Durand-Ruel, Inc.

6. **Crozant, en vallee de la Sedelle.** Painted in 1897.

Signed lower-right.

The sleepy village in the valley of the river Sedelle is painted in brilliant greens, blues and rich reds, with larger blocks of color than are used by most of the Impressionists.

Lent by Durand-Ruel, Inc.

HENRI LE SIDANER, 1862.

Through the Window.

Lent by Mr. and Mrs. Arthur Kramer.

GUSTAVE LOISEAU, 1865.

7. **Dieppe, Effet du Pluie.** Painted in 1905.

Signed and dated, lower-right.

The title, "Effect of Rain", gives a clue to the mental workings of the Impressionists. It was the effect they wanted, in contrast to exact drawing.

Lent by the Museum of Fine Arts of Houston.

EDOUARD MANET, 1832-1883.

8. **La Pêche.** Painted in 1860.

Signed, lower-left.

The fishing party. The two figures at the right foreground are Manet and his wife, dressed in eighteenth century costumes.

Lent by Durand-Ruel, Inc.

HENRI MARTIN, 1869-

The Coast at Villafraunce.

Lent by Mr. and Mrs. Arthur Kramer.

CLAUDE MONET, 1840-1926.

9. **Le Parc de Chailly.** Painted in 1867.

Signed, lower-right.

The Park of Chailly, painted before the Impressionists formed their definite theories; but Monet was already interested in light.

Lent by Durand-Ruel, Inc.

10. **Le val de Falaise, hiver.** Painted in 1885.

Signed and dated, lower-left.

A little vale in winter. Warm reddish browns and purples, violently contrasting greens, combine to give a sense of the bleakness of the winter landscape.

Lent by Durand-Ruel, Inc.

11. **Arbres en hiver.** Painted in 1887.

Signed and dated, lower-left.

Monet sees plentiful color even in this study of bare trees at the beginning of winter, outlined in the cold sunlight.

Lent by Durand-Ruel, Inc.

12. **Bassin aux nymphéas et sentier au bord de l'eau.** Painted in 1900.

Signed and dated, lower-right.

The water lily pool and the path at the edge of the water. An extreme example of the use of "broken color" to represent light and shadow playing over natural objects.

Lent by Durand-Ruel, Inc.



15. **La Seine à Lavacour.** Painted in 1880.
Signed and dated, lower-left.

13. **His Garden at Giverny.** Painted in 1900.

Signed.

The brilliance of the flowers in the garden gave the artist a great opportunity to use the full range of pure color.

Lent by the Art Institute of Chicago.

14. **Grand Canal, Venice.** Painted in 1908.

Signed and dated, lower-right.

This is one of a famous series in varying lights done by Monet in Venice, which shows the ultimate development of the use of pure, brilliant color in carefully integrated design.

Lent by the Boston Museum of Fine Arts.

15. **La Seine á Lavacour.** Painted in 1880.

Signed and dated, lower-left.

This painting by Monet, presented by the Munger Fund Trustees to the Dallas Art Association on Sunday, November 14, 1937, is one of the most important paintings by the artist of this period. It is unusual in composition, with the interest centering on the clump of willows in the river, and the diamond shape formed by these being surrounded by distances. It, like the others, emphasizes the interest of the Impressionists in the effects of atmosphere, the play of light upon water, trees, and houses, and the feeling of a particular moment out-of-doors.

Owned by the Dallas Museum of Fine Arts (Munger Fund.)

HENRI MORET, 1856-1913.

16. **LePort du Loch.** Painted in 1911.

Signed and dated, lower-left.

A port on the French coast. Learning much from both Renoir and Monet, Henri Moret developed a style of his own which is distinctly colorful.

Lent by the Museum of Fine Arts of Houston.

BERTHE MORISOT, 1841-1895.

17. **Portrait of Mme. Boursier and Her Daughter.**

Signed, lower-left.

A strong influence of Degas is noticeable in the portrait; in subject matter, in the frank use of brown, grey and even black, and in the sketchy but effective suggestion of background objects.

Lent by the Brooklyn Museum.

18. **Environs du Treport.** Painted in 1880.

Signed, lower-right.

Somewhat soberer in color than most Impressionists paintings, this scene still shows the preoccupation of the group with the problems of atmosphere.

Lent by Durand-Ruel, Inc.

19. **Le Lever.** Painted in 1885.

Signed, lower-right.

Berthe Morisot was the only woman in the group. She here combines an interesting variety of blues and tans to give the effect of texture and of light indoors, instead of in the open-air, as did most of them.

Lent by Durand-Ruel, Inc.

CAMILLE PISSARRO, 1831-1903.

20. **Paysannes au repos.** Painted in 1884.
Signed and dated, lower-right.

Peasant girls resting. Sunlight and more sunlight. Pissarro uses very small strokes of brilliant and contrasting colors laid side by side to get his effect.

Lent by Durand-Ruel, Inc.

21. **Cours la Reine, Rouen.** Painted in 1898.
Signed, lower-right.

The river near Rouen. Cool, pale color with carefully balanced design, and the effect of slightly misty sunlight in early summer.

Lent by Durand-Ruel, Inc.

22. **Jardin des Tuileries.** Painted in 1899.
Signed and dated, lower-left.

The Garden of the Tuileries Palace in Paris, a spring afternoon, near sunset. A study in "atmospheric perspective"; or the way in which color changes with distance; and the particular effect of a certain kind of condition of the air and the sunlight.

Lent by Durand-Ruel, Inc.

AUGUSTE RENOIR, 1841-1919.

23. **Les Pecheuses de Moules.** Painted in 1879.
Signed and dated, lower-right.

Fisher people at the edge of the sea. An example of the artist's development of "vibrant" color in flesh tones and clothing, with the pearly sea painted in red, violet, blue and green. Renoir was famous for the charm of the children he painted.

Lent by Durand-Ruel, Inc.

24. **Jeune femme regardant une estampe.** Painted in 1890.
Signed, lower-right.

A young woman looking at a print. Renoir's famous feathery brush stroke shows to advantage in this painting. The maturity of his work at this period is apparent in comparison with the earlier and later paintings in the exhibition.

Lent by Durand-Ruel, Inc.

25. **Jeune fille à la toilette.** Painted in 1893.
Signed, upper-right.

A young woman combing her hair. Renoir constantly painted the play of light upon the faces and figures of women, French girls of the middle class.

Lent by Durand-Ruel, Inc.

26. **Paysage avec figure.** Painted in 1894.

Signed and dated, lower-left.

A rather late landscape which shows the artist's characteristic feathery trees, loaded with the colors of the rainbow.

Lent by Durand-Ruel, Inc.

27. **Jeune Espagnole jouant de la guitare.** Painted in 1898.

Signed and dated, lower-right.

Young Spanish woman playing a guitar. Although painted rather late, this picture would seem almost like a return to the style of Edouard Manet, were it not for the delicate blending of the edges.

Lent by Durand-Ruel, Inc.

28. **Faisan, canepetière et grives.** Painted in 1902.

Signed, lower-right.

Pheasant and quail. Renoir shows here the variety of his interest in the problems of light and color, this time in their play upon the feathers of the birds.

Lent by Durand-Ruel, Inc.

29. **Baigneuse Assise.** Painted in 1905.

Signed, lower-left.

A seated bather. The old man was now painting, almost from memory, infinitely skillful flesh and drapery.

Lent by Mr. Lucien Abrams.

30. **Paysage du Midi.** Painted in 1912.

Signed, lower-left.

At the end of his life, Renoir sat in a wheel chair, painting gorgeous colors with the brush tied to his failing hands, but his mind always alert to the effect of the sun.

Lent by Mr. Lucien Abrams.

ALFRED SISLEY, 1839-1899.

31. **Environs de Londres, Hampton Court.** Painted in 1872.

Signed, lower-left.

The suburbs of London, sixty-five years ago. A study in the play of sunlight upon rippling water, bright sands, and heavy foliage.

Lent by Durand-Ruel, Inc.

32. **Paysage pres Moret.** Painted in 1884.

Signed and dated, lower-right.

Blue and violet predominate in this scene near a village; shapes are suggested with striking reality, though not drawn in outline at all.

Lent by Durand-Ruel, Inc.

33. **Paysage, lisière de bois.** Painted in 1885.

Signed and dated, lower-right.

Landscape, the edge of the woods. The gay, windswept scene, with pale colors, is characteristic of the artist.

Lent by Durand-Ruel, Inc.